

# STORY

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# In Story For February

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Aves.

New York  
A G.  
BRO

By John Monks.

NATIONAL THEATRE, 41st St., W.

Evgs. 8:45. Mats. Tom'w & Sat., 2:45—5:00.

"Yes, SIR! Miracles CAN happen."

—*Mantle, News*

FATHER

MALACHY'S MIRACLE

with AL SHEAN

ST. JAMES Thea., W. 44 St. LAc. 4-4664

"Full quota of charming and amus-  
ing mor-...—*BROWN, N. Y. Post*

TT MILLER present

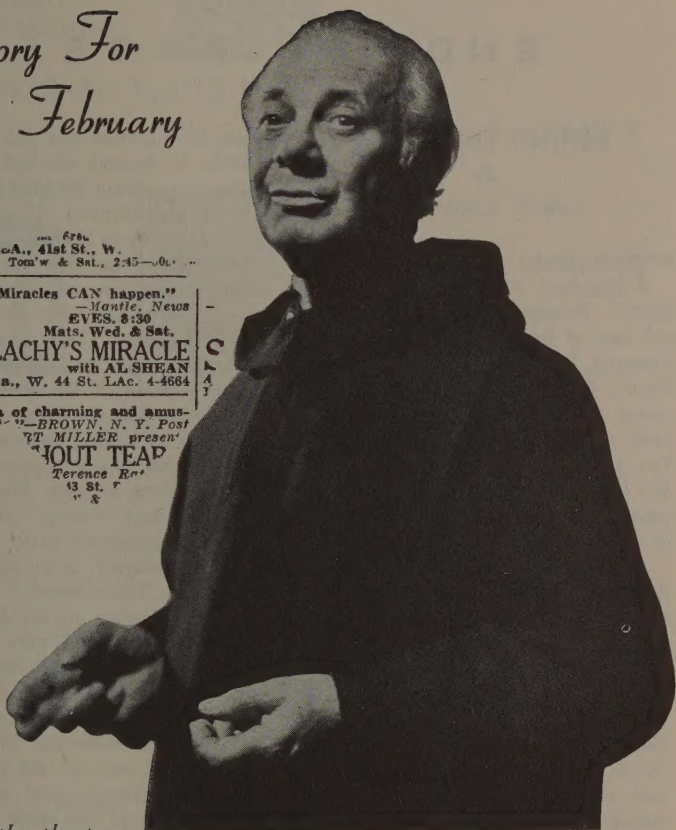
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Terence R...

43 St. F

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## Again In Story



the best of the theatre

is being brought to STORY readers long before it is available to the general American public save those fortunate geographically situated persons who can take a taxi to Broadway.

FATHER MALACHY'S MIRACLE, by Brian Doherty

adapted from the novel of the same name by Bruce Marshall, received the delighted approval of every New York drama critic on its recent opening. It was Father Malachy's first miracle (and in the end his last) but as the canny Edinburgh Bishop said, there's no use crying over spilt miracles . . . it is to chuckle, both at the heart-warming appearance of Al Shean (of Gallagher & Shean) when you see this play at the St. James or when you read it, as you will, in Margaret Mayorga's adaptation in the February STORY.



## BEHIND THE BOOKS

By

LEWIS GANNETT

"THE Books of the Year!" "One Hundred Outstanding Books of 1937!" Everybody's doing it—making out lists of best books (it was the ten thousand best books of 1937 at New York's big Book Fair in Radio City, where 110 publishers showed all, or almost all, their wares). I'm doing it too; I've got a little list—two or three lists. But before disclosing them, I've a few proud, sad thoughts on the best books of the last sixty-four years.

Away back in 1933, when "Anthony Adverse" was still smashing publishing records and the American people had not yet learned that "Gone With the Wind" was the Book of the Century, the Young Men's Hebrew Association, then celebrating its sixtieth birthday, inveigled Harry Hansen and myself into preparing for it a five-foot bookshelf to consist of one outstanding American book published in each of the sixty years of that institution's existence.

It sounded easy; but it involved a lot of work, and some perversion of the record. We discovered that American authors had not carefully arranged their major works, one for each calendar year. We had empty years on our lists, when nothing of consequence—seen in the perspective of sixty years—seemed to have appeared, and crowded years, when half a dozen books competed for our august suffrages. We were most uneasy in picking books for the recent years, when, as I look back on it, we tended to follow the

book store crowds and pick the popular novels. In general, we had our greatest difficulty in filling the early years, but we discovered a formula: There was always a minor James or Howells in those years.

For 1874, our first year, there was little: we filled in with Howells' "A Foregone Conclusion." For 1875, a James. 1876 was easy: "Tom Sawyer." 1877 was difficult: finally, we agreed on Sidney Lanier's "Poems." We were happier with our 1878 James, "Daisy Miller." For 1879 we considered Cable's "Old Creole Days," and finally slipped away from belles lettres to pick Henry George's "Progress and Poverty." 1880 was easy again (it astonished us to see how well "children's books" stood up in long perspective): "Uncle Remus." 1881 was another tough year; but we discovered that horeau's "Journals" were posthumously published in that year. 'Eighty-two, another James. For 1883 we picked Edw. Howe's "Story of a Country Town," a landmark in American literary history, but the real book of that year was "Life on the Mississippi," and we would have picked it except that Mark Twain already had two sure niches on the list. "Huck Finn" had to go in for 1885, even if it crowded out the best of all the Howellses, "Silas Lapham."

There was little poetry in the list. We jimmied Emily Dickinson's "Poems" into 1890, shoving Nicolay and Hay's great life of Lincoln back into 1887, when it was running in the old "Century Magazine." I voted for Paul Laurence Dunbar's "Lyrics of a Lowly Life" for 1896; Harry Hansen wanted Harold Frederic's "Damnation of Theron Ware"—it was

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